

# THE MISSING CHAMBERS OF THE GREAT PYRAMID

*A new theory born of geometry, photographic evidence, science and 3-D graphic constructions suggests that a second, mirror-image set of chambers and passageways exists within the Great Pyramid.*

by James Colmer © 2005

Bimmini Special Effects Studios

Email: james@bimmini.com  
Website:

<http://www.bimmini.com/pyramid.htm>

## THE HIDDEN SYMMETRY

The Great Pyramid of Giza stands alone as an enigma in time, and this incredible structure has long defied explanation. Much has been written by scholars, mathematicians, archaeologists, occultists and religious followers alike, adding layer after layer of mystery, speculation and theory to the only remaining wonder of the world. The common explanation is that it is merely a tomb belonging to the Egyptian Pharaoh Khufu, although this is only attributed to a single cartouche high up in one of the so-called "relieving chambers".

Over the past 20 years I have studied many theories and, in doing so, built up a large library of information, both rare and mainstream, allowing me to carefully weigh the evidence so as to extract the elements which I felt were the most important. My idea is born from basic geometry, photographic evidence, scientific fact and a sound knowledge of three-dimensional construction. The theory I will present here is one which I have not seen explored in any documentation or book prior to this writing. It is my intent to prove the existence of a second, mirror-image set of chambers and passageways inside the Great Pyramid of Giza. [Figure 1]

The duplicity of the internal chambers first struck me while I was practising basic geometry on paper with a conventional compass and ruler. Starting by halving the base length, I made this the radius for a circle. Placing a circle at each of the points, I then made a cross in the centre of each of the two bottom circles at 90 degrees to the angle of the sides of the triangle. [Figure 2]

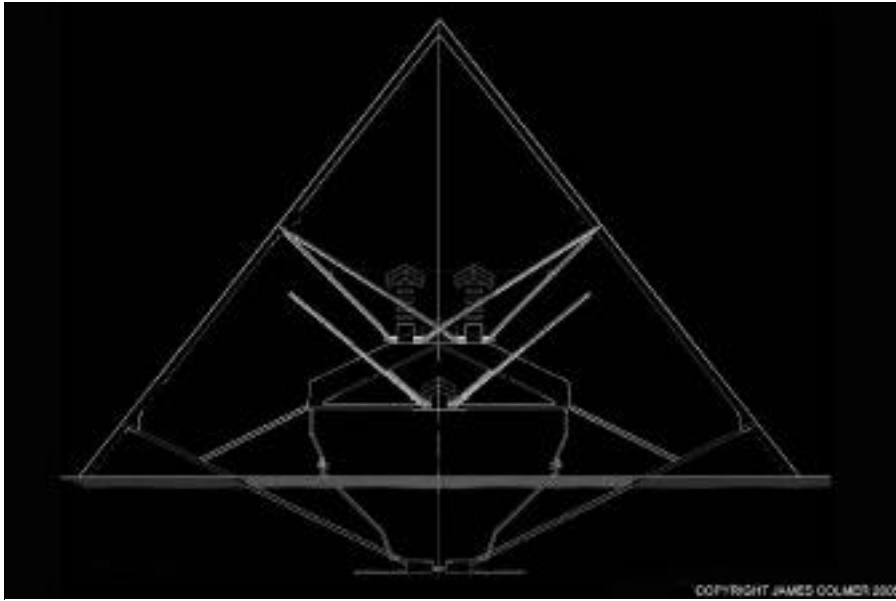
This gave me the building blocks of a whole new idea. I believe that everything in life has meaning or purpose, and that everything happens for a reason. With that in mind, I wondered what would happen if I connected the centre points of the circles with the opposite circumference. This generated what I have come to term the "Infinite Star". Suddenly I realised that here was also a direct representation of the angles of the ascending and descending passageways of the Great Pyramid. I realised that this shape could be repeated and enlarged, creating infinite pyramids and infinite stars. The other shape which appears is, of course, the pentagram. [Figure 3]

I was fortunate to come across the original plan for Washington, DC, and the Pentagon, designed by Pierre-Charles L'Enfant, a French Freemason who was well acquainted with Benjamin Franklin at the time. On it, you can clearly see the Infinite Star and the Masonic Square. [Figure 4]

The next thing was to overlay a copy of the internal chambers of the Great Pyramid over my geometry, and it proved to be a perfect match. But something was missing. The more I looked at it, the more I began to wonder: where is the rest of it? The Great Pyramid is a wonder of mathematical design, and yet in the same sense it contains passageways and chambers which are not symmetrical—or are they?

I use Photoshop a lot in my work and I decided it was time to see what would happen if I mirrored the chambers. To my astonishment, the missing symmetry suddenly jumped out at me like a startled rabbit from a magician's hat.

The strange thing was that the so-called "air shafts" now lined up, as though pointing to something. I laid this image on top and found that everything lined up, including the shafts. My theory of the Master Plan is presented diagrammatically [page 37, top right]. The units of measure are arbitrary, as long as you keep the 51°, 51° and 14° angles. The circles have a radius of half the base, and you will find four duplicate triangles and one large one in the design, all with exactly the same repeating geometry. By overlaying a



"mirrored" layout of the chambers of the Great Pyramid, you can see the remarkable correlation.

I have long been a supporter of Robert Bauval and Graham Hancock's Orion theory, as it fits with my notion that the Pyramid was much more than just a tomb for a dead king. If you are familiar with their books, you will know that they suggest these shafts point to specific stars and constellations, and that the Great Pyramid is a kind of precessional "clock". I always believed deep down it could be a kind of Stargate for the Pharaohs to ascend to another world.

I could not ignore, however, the simplicity of what was unfolding before me. But wait a minute: how could there be a second set of passageways? Surely they would bump into each other, unless of course they were offset somehow.

Figure 1

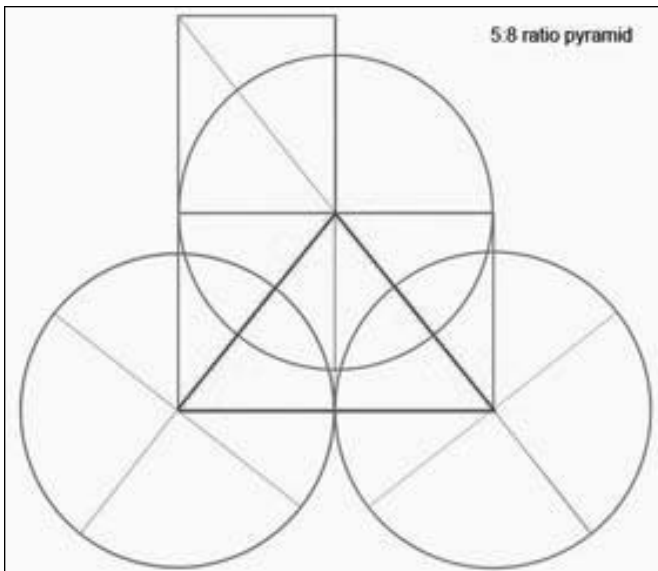


Figure 2

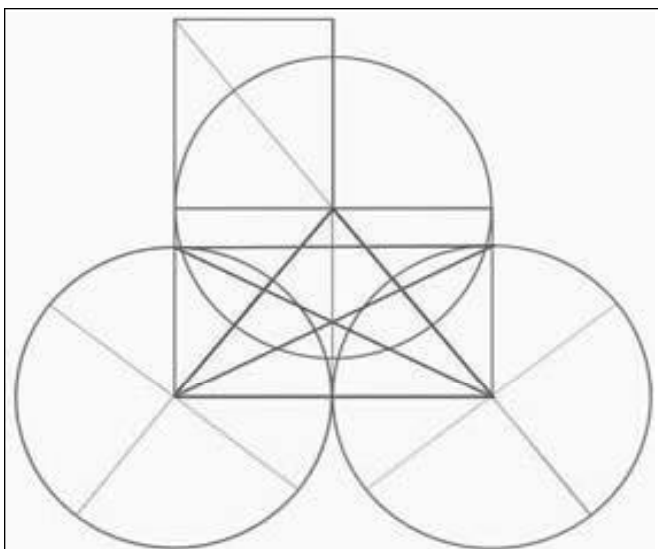


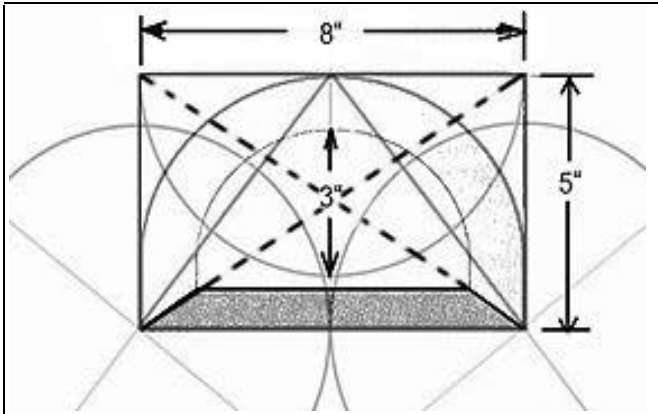
Figure 3

Immediately I rushed to my book collection to find a front view of the layout of the chambers, and confirmed that they were indeed offset. This didn't really prove anything, because in two dimensions it still looked like the chambers bumped into each other. This meant I had to go to three dimensions. Not being completely literate in 3-D programs, I decided to use Bryce, a very easy and user-friendly program which gave me enough information to prove a point. By this time, I was getting excited and wanted to see hard evidence.

The result was amazing. I could now see how it was possible for an identical but mirrored set of chambers and passageways to exist inside the Great Pyramid. I took it one step further and rendered it transparent to show the location of the coffer. To my surprise, it was the only object which lined up on the centreline of the structure. Now, here was something really interesting. It appeared as though I was looking at a complex machine which appeared to have cooling fins like an amplifier and casings for positive and negative batteries. We already know that everything has a positive and negative aspect. Male and female, light and dark, *yin* and *yang*. I could now see why the chambers we already know of are aligned to magnetic north. This of course means that the other must be aligned due south, making a positive and negative circuit. [See diagrams on page 40.]



Figure 4



### The Boss or Great Seal – the Key

The key to the Grand Design is located conveniently but cryptically in the boss on the granite leaf at the entry to the antechamber. This cypher I believe was left behind as a marker or a kind of measure of the Pyramid and its dimensions. By deciphering the key, one could find the hidden geometry and discover the hidden chambers.

### The Missing Hole in the King's Chamber

It follows that if there was once a connection between these two power cells, then you would expect to find some sort of opening at the end of the coffer in the wall or floor. Looking at an original photo taken around 1910 by the Edgar brothers, I discovered that in fact there *was* such an opening. The photo shows the hole visible on the floor to the right of the coffer [page 41, top]. In the present-day photos, however, it has mysteriously disappeared, and the coffer itself has also been strangely cemented in place [page 41, bottom].

I remember the words of Ed Leedskalnin, the man who built Coral Castle in Florida. He once stated that he had re-discovered the secrets of the construction methods used to build the Pyramids. He went on to explain that "everything on this Earth is made up of north and south pole magnets".

Is this truly an ancient power cell or generator of some kind of energy like hydrogen?

### The Lost Ark and White Powder Gold

Many people, like myself, believe that the Ark of the Covenant was once housed inside the coffer of the King's Chamber. In order to confirm the possibility of this, I researched the original dimensions of both the Ark and the space inside the coffer, converted them to centimetres and found they fitted perfectly.

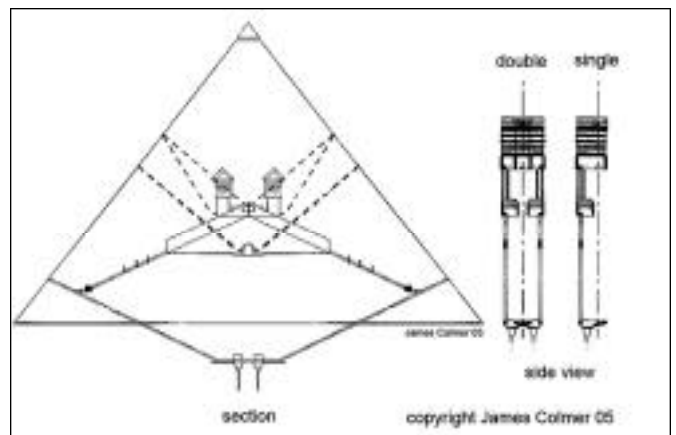
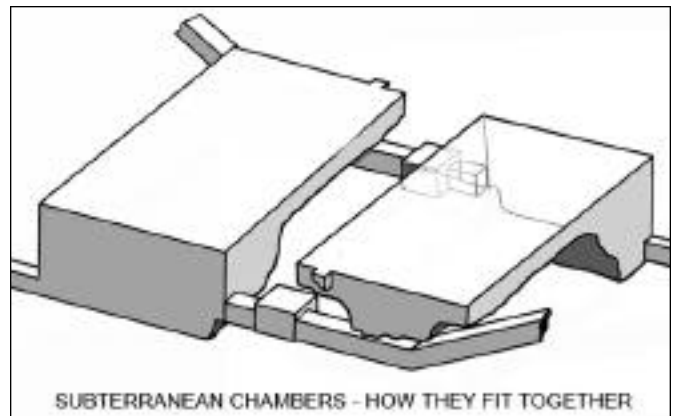
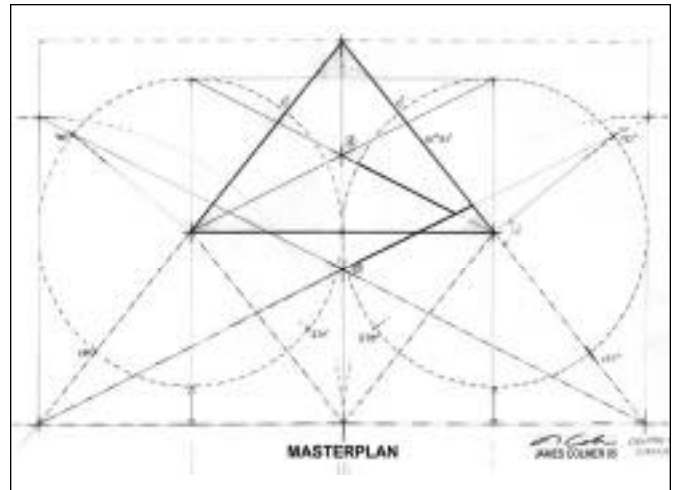
There was about a 3-mm gap each side of the Ark, and the 43 cm at each end could easily house the rings and device for lifting it in and out. Note that space is provided for the rings at the ends (not sides) of the Ark, so that the Ark would then be presented properly when carried. The extra height allows for the two cherubim or terminals on top of the Ark to fit inside the coffer.

#### • Coffin Internal Dimensions

L = 1983 mm  
W = 681 mm  
H = 874 mm

#### • Ark Dimensions (approx.)

2.5 x 1.5 x 1.5 biblical cubits  
L = 1125 mm  
W = 675 mm  
H = 675 mm

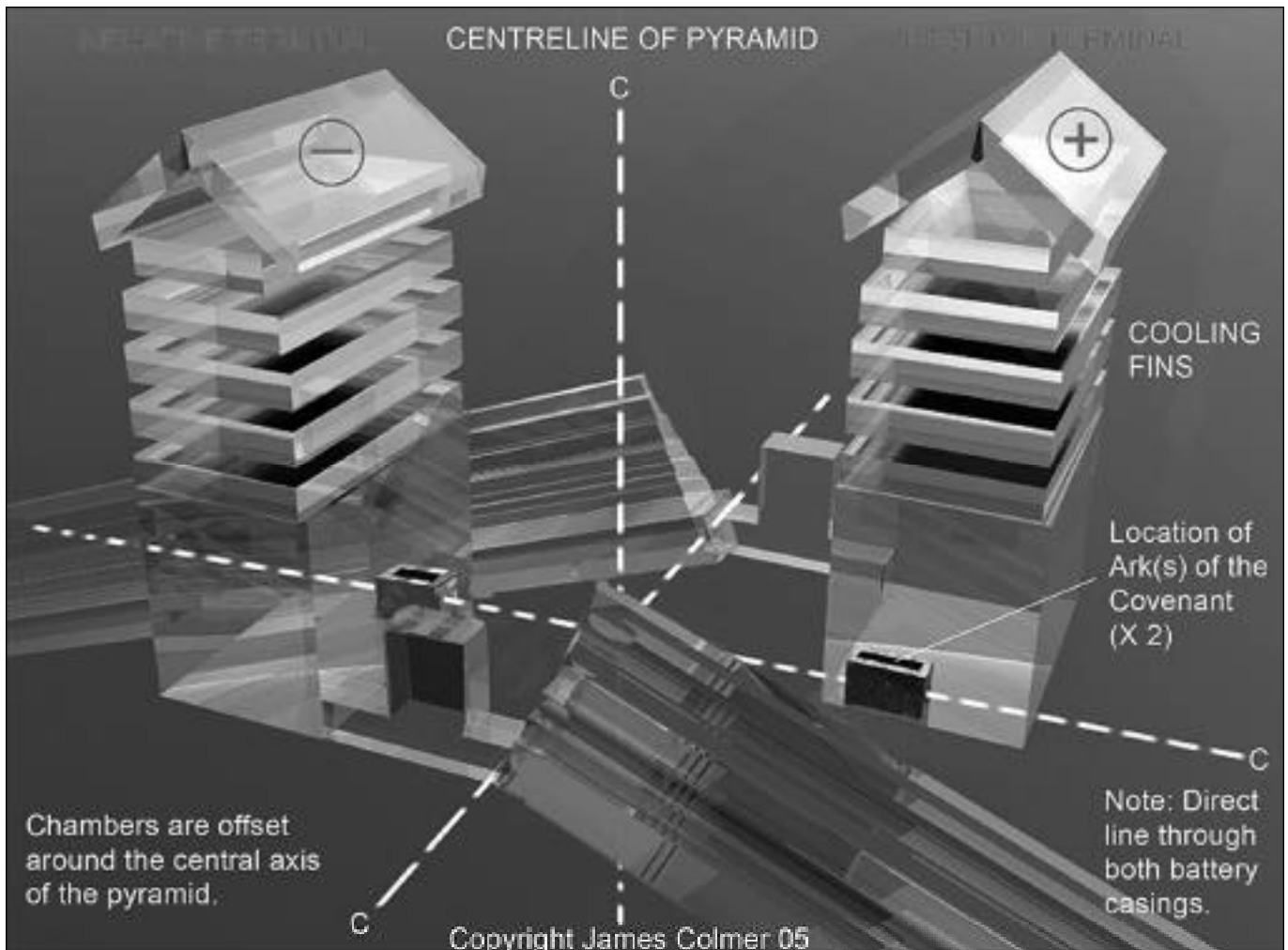


If it is true and there are two sets of chambers, then it stands to reason that there could have been two Arks (Arcs). The one we know to be missing must therefore be the one we read about in the biblical stories of Moses at Mount Horub.

In his fascinating book *Lost Secrets of the Sacred Ark*, Laurence Gardner explains many unknown things about the Ark and its power-generating ability. I cannot do justice to this book in a few sentences, but essentially it outlines the capability of the Ark to generate a powerful spark between the two gold cherubs, above the so-called "mercy seat".

This "Arc" would transform gold into the mysterious substance "MFKTZ", or white powder gold. Sir William Flinders Petrie found many tonnes of a strange white powder when he discovered the temple at Mount Horub.

One thing that also struck me was that Gardner referred to the



3-D graphic of the proposed identical but mirrored King's chambers and passageways, showing the location of the two coffers.

existence of a MFKTZ "field". He suggested that if two of these fields interacted, perhaps such interaction would open an interdimensional doorway between two worlds. Here I was back at my Stargate theory.

The strange property of white powder gold, for those of you not familiar with its method of production, is its ability to disappear and re-appear during the process.

This has led scientists to speculate that it is actually phasing in and out of a different dimension. It is also used in the production of superconductors due to its ability to lose and gain weight (i.e., it

has antigravitational properties).

Let us ponder for a moment the discovery's ramifications—scientific, religious and historical. What would happen if this artefact were found? It seems apparent from reading the Bible description of the construction of the Ark and its altar pieces that an important element was the shielding of it, both by insulators and a special cloth with gold rings. A breastplate of gold was also fashioned for whomever approached it, and people were warned to take off their shoes lest they be killed. This was clearly to earth the person against electric shock. The Ark, if not handled with caution, could be a deadly source of electrical power even today.

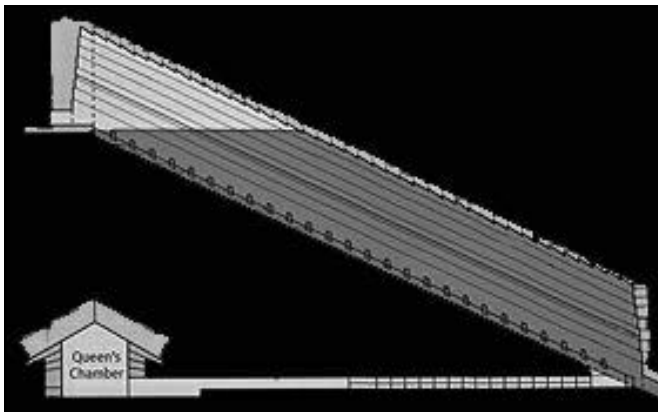
### Structure and Sonic Properties

Another interesting and supportive piece of information is that different types of stone were used in the construction of the Great Pyramid.

Most of the structure is built from limestone, which is primarily made up of quartz. The King's Chamber, however, is insulated with red granite. If indeed there was an energy or heat being generated inside this chamber, it would be no problem as granite can withstand temperatures of over 2,000 degrees Fahrenheit.

Granite is also used in sound production to reduce vibration and resonance. Multiple separated layers of granite (as in the relieving chambers) can be used to absorb seismic vibration which is harmful to sound production.

While we are on the topic of sound, it is interesting to note that



Cross-section of the Queen's Chamber and the Grand Gallery.

the Grand Gallery seems to be tunable, via its stepped ceiling construction, to four octaves.

The antechamber before the King's Chamber, with its portcullis grooves and granite leaf, is reminiscent of a giant reed for tuning the cavity.

In musical terms, the King's Chamber resonates at 740 Hz = F sharp. The coffer resonates at 440 Hz = A.

In music, pitch is the perception of the frequency of a note. For example, the A above middle C is nowadays set at 440 Hz (often written as "A = 440 Hz", and known as "concert pitch"). Pitch is often cited as one of the fundamental aspects of music.

If you've ever filled a series of bottles with water at different levels and used them as an instrument, you can understand the principles behind tuning the Gallery.

Perhaps the Pyramid is a giant crystal set, capable of receiving signals from far-off planets.

### Tuning the Grand Gallery

The ceiling of the Gallery has a total of 40 incremental tuning steps to measure water height and frequency. Dividing the chamber into two, there are 20 ceiling corbels or notches plus eight steps each end, making two sets of 28, and there are also 28 ramp holes. This equates to four sets of seven notes or frequencies, remembering that the eighth note in an octave is actually the first note of the second.

Water rising in the Gallery fills the centre pit at a higher level, which would create a greater pressure behind an object designed to be raised up and down the Gallery. The ramp holes may have housed rollers and guides, and the wall grooves reflect a linear movement as they are relative to the angle of the ramp.

Reports have also been made by tourists in the subterranean chamber that they can clearly hear the unmistakable sound of the coffer being struck by guides, coming down through the ceiling. This seems to point to, and certainly there is room for, a vertical shaft running directly down the centre of the Pyramid.

I believe that, as a part of the system of the Great Pyramid, salt-water was pumped up from the subterranean chamber, hence the eroded, unfinished appearance and the presence of salt on the walls up to the level of the Queen's Chamber.

In 1987, a Japanese team using sound waves to scan the inside the Pyramid found cavities behind the wall in the Queen's Chamber, precisely at the point in my 3-D image where the two are very close together. However, no further investigation seems to have been allowed by the Egyptian authorities into the matter.

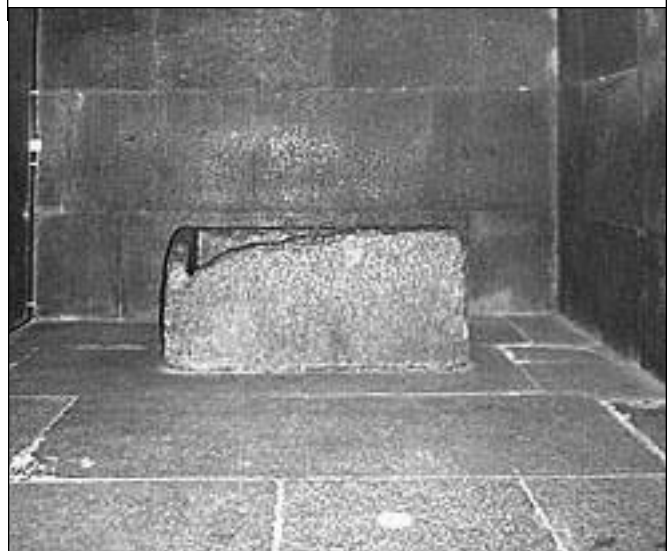
### Piezoelectricity

A piezoelectric material is defined as a material that generates an electric charge when mechanically deformed. Conversely, when an external electric field is applied to a piezoelectric material, it will mechanically deform. An example of this is quartz, which is one of the main constituents of limestone and granite.

Piezoelectric induction also creates frequencies. Quartz resonates at 32,768 kHz, which is a multiple of 2, a number sequence also found in computers, e.g., 2, 4, 6, 8, 16, 32, 64, 128, 256, 512, 1,024, 2,048, 4,096, 8,192, 16,384, 32,768, making it a binary crystal. Could this be the reason for the choice of material in the Great Pyramid?

In conclusion, I believe that the Great Pyramid was created, as Edgar Cayce suggests, over 12,000 years ago by the inhabitants of the lost Atlantean continent, and the Egyptians over many centuries tried and failed to copy its perfection.

Whatever it is or was, one thing is certain: the Great Pyramid is certainly no tomb.



### About the Author:

James Colmer was born in England in 1967 and holds a BA in Fine Art. He migrated to Australia in 1975, living in Adelaide for 20 years before settling on Queensland's Gold Coast in 1994, where he played a key role as a consultant to the theme park industry. He has worked on over 120 projects including the giant kewpie dolls featured in the opening ceremony of the Sydney 2000 Olympic Games. His "day job" is in feature films, originally as a creature effects artist and now as a concept artist/illustrator. He is the founder and director of Bimini Special Effects Studios.

James's interests have always revolved around the unexplained, extraterrestrials and Egyptian culture, especially the Great Pyramid mysteries, and he has a library of over 500 esoteric books. He has also had a long-term interest in Ed Leedskalnin's construction work at Coral Castle, Florida, and Bruce Cathie's theories on grid harmonics. Over the past seven years, James has been developing a screenplay based on Bruce Cathie's life and work, entitled *Antigravity*, which is now moving towards production. His goal is to become a film director, as he believes the only way to get information to the people is via the mass media.

James Colmer can be contacted by email at james@bimini.com or via his website at <http://www.bimini.com>. Note that the information and images in this article and on his website are copyright © James Colmer 2005.